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Hollywood **studio** *Magazine* 75c AUGUST 1973

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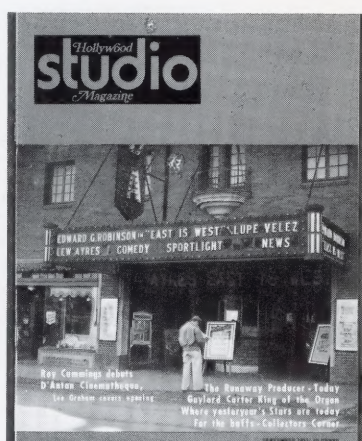
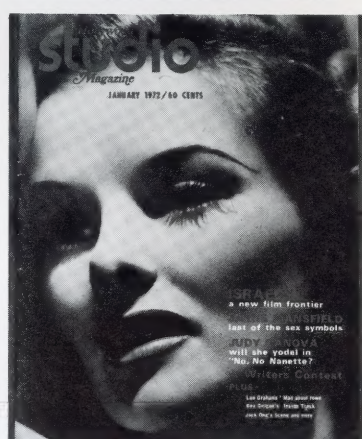
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IN THIS ISSUE

The new film makers

The Young Cinema

Ralph Baccash

Burbank Studio's New Approach

Jack Ong

Scene

Capsule review of
today's stage & screen

MARILYN MONROE

Glamorous, Controversial

MONROE MEETS MAILER
... *Time Magazine*

Not that it matters. Mailer's new *Marilyn* is a book of gargantuan proportions. It is giant in format (9 in. by 11 in.), formidable in price and weight (\$19.95, 3 lbs. 3 oz.), and incalculable in impact. It will soon be excerpted for publication in a dozen countries—including Finland, France and Japan. More than a million lbs. of paper will be used for its first American printing (in Monroe County, N.Y.) of 285,000 copies. The Book-of-the-Month Club has made *Marilyn* its main selection for August—the most expensive book ever so offered to the membership. A TV special and screen bio are being planned. Doubtless there will also be Marilyn Monroe posters, buttons, dresses and hair styles. An industry is under way, triggered by this irresistible shotgun wedding of talents.

In Studio this issue . . .
"The allure of a magic
star," on Page 8
Turn to Lee Graham
Page E-3 — Bob Kendall page 40.



He analyzes the malignant asylum of Hollywood—as he did in *The Deer Park*, one of the best novels ever written about that town. In the rectilinear powerhouse of New York City, he finds himself truly at home. Yet overall, *Marilyn* runs a subnormal temperature.

In *Marilyn's* first chapter, the writer coins a word, factoids—facts that have no existence before publication. Let his own factoid-filled volume be known as a "biographoid"—an occasionally brilliant "book marred by speculation, literary swagger and chrome-yellow journalism. Mailer never met Monroe, and despite his professed affinities, he can do little more than guesswork. For every intuitive leap he suffers ten existential pratfalls.

Mailer speaks of his subject's "karmic" qualities but only offers the inadmissible evidence of hearsay and conjecture.

Hollywood studio Magazine

AUGUST 1973 VOLUME NO. 4

ON THE COVER

SEX GODDESS — The late Marilyn Monroe whose roseate image hyped the circulation of dying publications all over the world and sponsored the birth of new ones. She'll probably go down in movie history as the greatest sex symbol the screen ever knew.

CONTENTS

MARILYN MONROE — SEX SYMBOL	5
"DOUBLE DUBUQUE" . . . Teet Carle	6
How the great press agents worked	
ON THE SCENE WITH LEE GRAHAM	8
STUDIO'S NEW BOOK CLUB OFFER	10
NEW FACES IN HOLLYWOOD . . . Jess Hoaglin	12
THE BURBANK STUDIOS NEW APPROACH . . . Jack Ong	14
THE YOUNG CINEMA . . . Ralph Baccash	E-1
LEE GRAHAM'S "MAN ABOUT TOWN"	E-3
JOAN CAULFIELD RETURNS TO SCREEN	31
"HOLLYWOOD HALL OF FAME" — ERROL FLYNN	31
NOSTALGIC MEMORIES	34
"Turn of the century" — Buster Brown	
"The early twenties" — Eddie the Kop	
"The fabulous forties" — Curvaceous Marie Wilson	

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ON PAGE 8 MAIL IT IN TODAY

Marilyn Monroe being interviewed by commentator Edward R. Murrow.



Marilyn Monroe – all time blonde sex symbol.



Marilyn's third husband, playwright Arthur Miller snuggle up near a tree in the yard of Miller's home in Roxsbury, Conn.

A casual photo of Marilyn on location.

Marilyn Monroe and Joe Di Maggio strolling through a small fishing village while on their honeymoon in Japan.





Marilyn Monroe...the allure of a tragic star

Did she commit suicide or ?

† While time has enhanced the legend which began while she was alive, eleven years after her death Marilyn Monroe is still the world's most famous blond.

It is said that the men who photographed her knew her best. One of them Larry Schiller assembled an exhibit of 185 of her best photos by fifteen photographers and toured thirty American cities. A fan walked in during the first showing and bought \$1600 worth of prints to decorate his den.

"Norma Jean" was a shy person catapulted to fame. Friends warned her of the star system but her movies were top box office, making her a star. Her flair for comedy and jiggle walk plus being a perfect pin-up aided her on the way.

Her brief marriage at 16 to merchant seaman Jim Dougherty was followed in 1954 by her marriage to Joe Di Maggio. This failed and in 1956 she married playwright Arthur Miller but again bad luck was to stalk this beautiful star when they were divorced in 1960. It is said that Joe Di Maggio has a standing

order for a rose to be placed daily at her burial place.

Her last movie, "The Misfits," was made in 1960 in Nevada. Her health fragile, her career ebbing, she was still the sex symbol to thousands of adoring fans. She died at age 36 from an overdose of sleeping pills.

This fall, prize winning Pulitzer writer Norman Mailer is publishing a book speculating as to the actual cause of her death. Theories have been advanced that she did not commit suicide but was actually a victim of a plot spelled MURDER.*

**For more on book see Lee Graham's "Man About Town," page E- 3.*

Of all of her thousands of photographs depicting her as the eternal sex symbol, Marilyn's favorite was a simple pose looking through a window . . . it might be the housewife next door, but the glamorous star liked it she said, because it was Norma Jean. ***



A happy two-some here are Teet Carle, standing, who writes in this issue about the white-haired gentleman (seated). Rufus Blair, with Carle at a publicity conference for Paramount in 1960, is considered to be one of the few truly colorful press agents in Hollywood history.

The man who invented Double-Dubuque

By Teet Carle

† The greatest fallacy of the Twentieth Century undoubtedly is the conception that all Hollywood press agents are colorful, witty, super-clever, entertaining and fun-loving characters.

The truth is that most of them are dull, often boring, albeit hard-working guys and dolls who fight hard throughout their careers to keep from being completely syncophantic and mendicant.

In forty years of studio publicity sweat-shop existence, I felt the faint breeze of a few bright boys passing by. Clever "flacks" usually got fired because few stars and no publicity bosses had senses of humor. Or they died in frustration from too much booze and cigarettes.

The one exception to these self-conceived rules of mine is a bloke named Rufus Blair, a dear friend since the early Thirties. Retired far longer than I've been, he lives in the smogless

atmosphere of Brookdale, California, which is near Santa Cruz. I'd like to tell you about him. You'd like him. His friends love him.

First off, his real name is Marvin Blahar and he was born around Chicago but considers San Francisco his personal Heaven. His change of last name is obvious. But Rufus! When he started newspapering as a reporter in the Bay Area his hair was a flaming red. Everyone called him Rufus, the Red.

But, by the time he was old enough to vote, his hair was completely white, soft and fine, full and flowing. Hollywood never knew him until he ventured into this desertland to be a publicist at Paramount.

A few other press agents may have been liked as well by all the press, but none more. He was a favorite of numerous stars. Bob Hope, when he was Paramount's "Golden Boy,"

always talked the studio into letting Rufus make those national tours with him.

If Rufus had a love affair with San Francisco, he needed handsfull of antacids to stomach Los Angeles. He christened that city with a name that was to get printed all over the country. Double-Dubuque. He would date-line his stories to his newspaper friends with that name. When he sought variety, he called our city of lost angels Vista del Smog. He never referred to the Dodger baseballers other than as Those Smodgers. Smog offended him way back in the Forties.

Rufus knew baseball. For many years, his chore for Paramount was visiting newspaper publishers, editors, columnists and reporters to place stories and photos and to solidify old contacts. Every fall at World Series time, he managed to book himself into a city where a pennant struggle was taking place. He watched from the press box and did color stories on the contest. His coverage always worked in a plug for Paramount's most important films, which was okay with those for whom he wrote baseball copy.

Rufus' Double-Dubuque opened doors for Paramount publicity because Rufus used it as a psychological gimmick. He hooted at Los Angeles' murky skies, brush fires, earthquakes and hillside floods that filled swimming pools. It mattered not what the C. of C. thought. Those editors sloshing through snow and sleet and slipping on ice, with sniffing noses and sore chillblains in the stormy mid-West, didn't want to get blurbs about picking oranges off of trees on Hollywood Boulevard or whistling at bikini beach girls in California in January. Rufus wrote about L.A. miseries and the editors felt less envious as they printed the copy Rufus sent.

Double-Dubuque letters went out weekly from Rufus along with the features he wanted to get printed. Often the letters also filled columns. The technique kept Rufus number one on the list of newsmen in every key city. When he made his treks to see them twice a year, some were known to come back from holidays just to be on hand for Rufus' visits.

Every visiting editor to Hollywood loved to be hosted at Rufus' home. It was high in the Hollywood hills and boasted an elevator from street level to front door. Some of the Blairs' best parties were held inside that elevator when it broke down half way up.

There also were the Blair dogs — Fagin and Butch. They were gigantic beasts, affable and hungry. Once the Blairs came home from a preview to learn it was a mistake to lock them in the back porch. Together, the hounds ate all the linoleum from the floor.

The dogs survived that meal but one night Butch got loose and wandered out onto the Southern Pacific railroad tracks where he attacked the oncoming Lark. Head on. Butch would have been chagrined to know he was defeated by anything named after a bird.

Some persons are accident prone. Rufus was prone to astounding happenstances. His first accident was the sudden appearance of the pastor of a church just as the boy Rufus was putting lampblack in the baptismal fount back in a Chicago church. Rufus thought the man of God was being unjustly indignant when he beat him. So the youth stationed himself at the top of a four-story building and waited patiently to drop bricks down upon the Benevolent Satan. He successfully scared the hell out of the Holy man.

Most of Rufus' strange adventures occurred while he was away from Hollywood.

A few samples will show you what we mean by "it could only happen to Rufus Blair."

Rufus, while a baseball buff, has little cognizance of other sports. So, when he booked himself into Louisville at the time of the running of the Kentucky Derby, he could not believe that there were no hotel rooms available. He taxied all over town to motels, boarding houses and the like.

Well, there was Cincinnati, just across the river. But that city, too, was chock full of racing fans. It was nearly midnight when Rufus had an inspiration. "Take me to the biggest hospital in town," he told the taxi-driver.

He booked himself in as a patient of Dr. Watson. The good MD was to put him through tests the following a.m., he said. He looked so exhausted the lady at the desk believed he was a patient. Rufus slept well, until 6 a.m. when a nurse got him up to wash. He confessed, as he paid his bill, to his ruse.

The nurse said, "Dr. Watson is a familiar name."

Replied Rufus, "He should be. He wrote about Sherlock Holmes, you know. Remember 'Quick, Watson, the needle?'"

Another town-full of conventioners

once gave Rufus problems in Chicago. Late at night, he found a helpful clerk who said there was a sample room that had a cot in it. "You'll have to be out by 7 a.m. so we can take out the cot as the sales people are all set for a showing of their products," the clerk said. Rufus agreed. All he needed was a night's sleep. Bellhops were too busy to show him to the room. Up there, Rufus could not find the light switch but did locate the cot. He stripped and got between sheets in the dark.

Came the dawn and Rufus woke to see a roomfull of coffins, lids open to show off silken interiors. He was surrounded by showy models, named and priced. He still does a giant "take" when he remembers the one nearest him. "The Jolly Roger — \$1125."

Even San Francisco, his favorite city, gave Rufus a memory. On one last night in that town, Rufus went to dinner with press friends. Left over from the meal was a succulent meat joint which Rufus knew Fagin, the dog-beast at home, would enjoy. He wrapped it and took it to the hotel, depositing it in a drawer until morning.

But before he could check out, he got a call from the studio to stay on for another week to handle an assignment. He forgot the bone for days. Then a violent odor reminded him. Embarrassed, he sought to rid his room of that stinker.

On his way to the elevator, he ditched the "evidence" in the janitor's closet and then went about his business. He returned just before dinner to find his floor closed off while police searched for the room where a "body" evidently had been cut up. Lab folks were testing to determine if the bone was human.

Rufus disappeared. Sneaking back at midnight, he was met by the house detective. "You Hollywood characters are real clowns with your sick pranks, aren't you?" the weary man said.

Rufus still goes back to the same hotel with buddies like H. Allen Smith. Sometimes, he stays just long enough to see his team, the Giants, play. He is such a Giant fanatic that he once told me of being unable to sleep all night, upset about a game his team had played.

I was puzzled. "But, Rufus, the giants won by six runs."

"I know. But in the top of the ninth they gave up three runs and I was afraid they were going to blow it."

So here's to you, Rufus, you colorful old civet cat. ***

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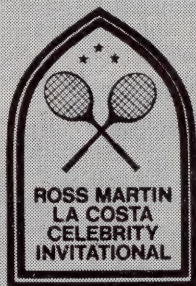
With Lee Graham

Ross Martin Celebrity Tennis Tournament

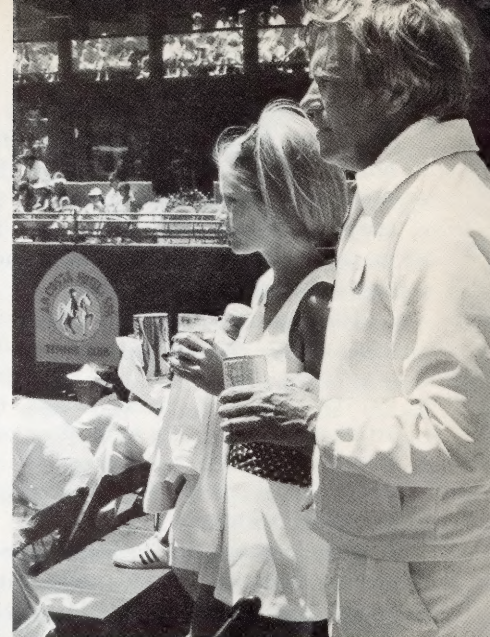
Tennis, anyone? The tournament has grown into major proportions among Hollywood's sports-minded. There are several a year, but the most important is the Annual Ross Martin-La Costa Motion Picture and Television Celebrity Tournament. Benefitting Children's Asthma Research Institute and Hospital, this year's tournament attracted the greatest number of stars and was the most successful yet.

Things got off to a rousing start with a welcoming cocktail party by La Costa's Merv Adelson and Allard Roen. Excitement on the courts by day, fun and romance at night highlighted by Olavee and Ross Martin's Wild West Party preceded by a hayride.

An unforgettable weekend as you can see by this pictorial layout photographed by Lois Fairbanks.



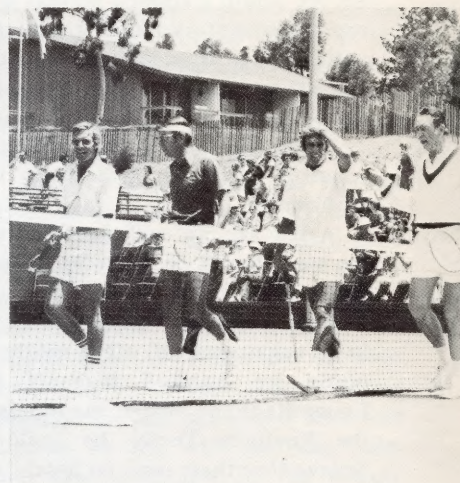
Host Ross Martin and Steve Peyton.



George Peppard and girl friend, Polly Mittleton (Photo by Darlene Hammond, Roy Cummings, Inc.).



The Robert Stacks and Peter Browns.



James Franciscus, David Hartman, Burt Bacharach and Macdonald Carey.

James Franciscus, Maureen Downey and David Hartment.

Lucie Arnaz and Merv Griffin.

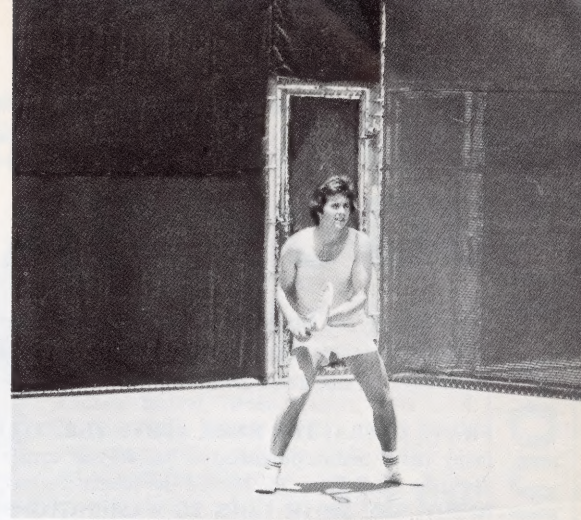




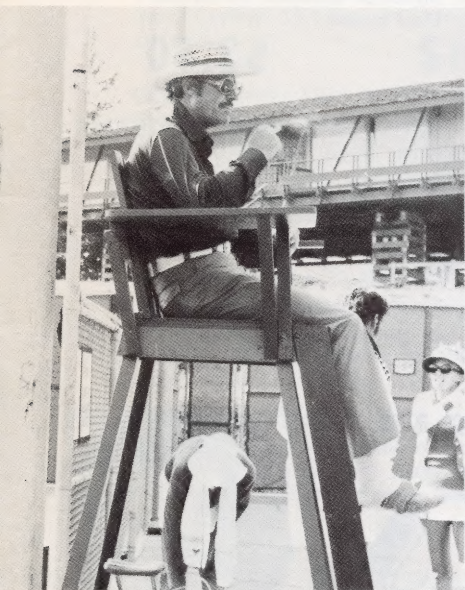
Burt Bacharach looks downhearted after losing match.



Edd Byrnes, former Kookie on 77 Sunset Strip.



Ready for action: Desi Arnaz, Jr.



Dan Rowan of "Laugh-In" with busted ankle which prevented his playing.

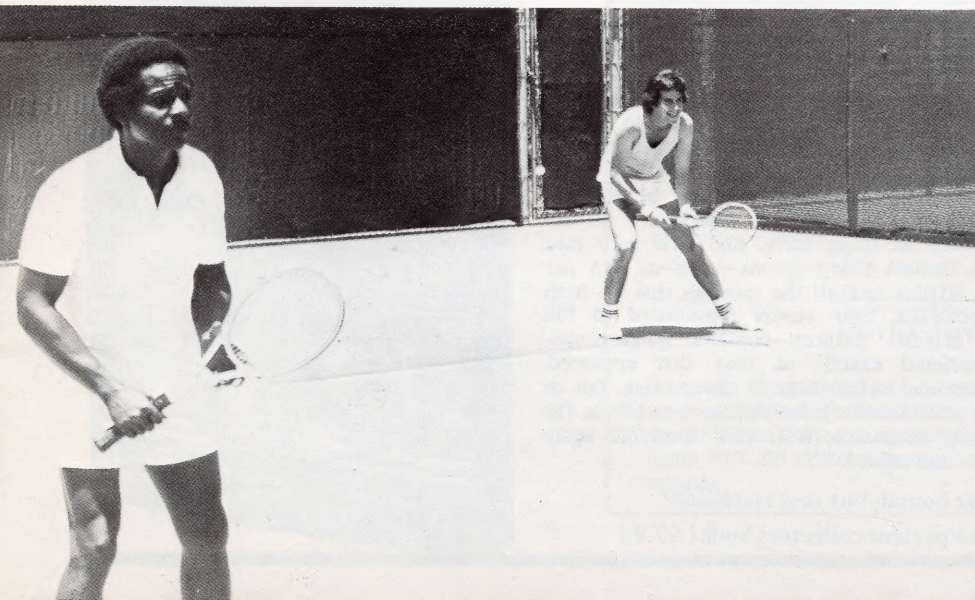


Totie Fields provides impromptu entertainment at party.



The Peter Browns pose for tin-type at Wild West Party.

Bill Elliott and Desi Arnaz, Jr. ready for opponents.



Bill Cosby chews his cigar between sets.

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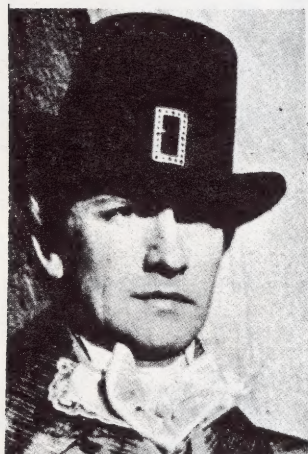
Richard Griffith

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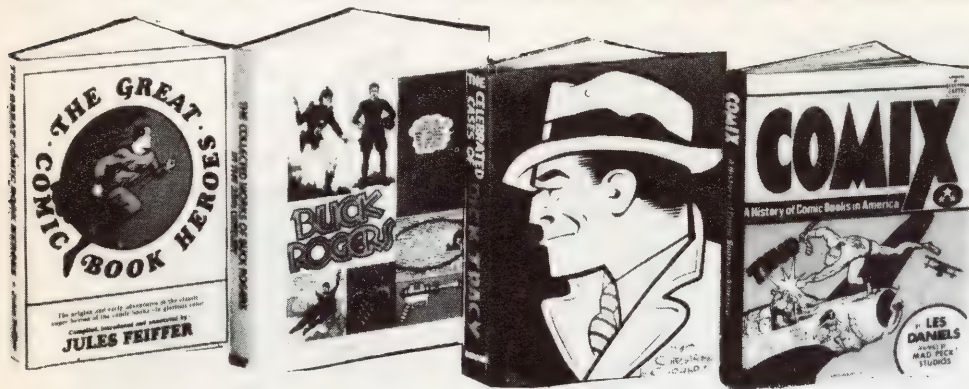
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NEW FACES IN HOLLYWOOD

by Jess L. Hoaglin

† It is always a pleasant and rewarding chore to interview film personalities, but occasionally you have reservations about meeting some of them for fear they will not respond freely to your inquiries. When I set up a meeting with Bob Lyons I had the feeling that here was a young man who would not be receptive to a planned interview, but again I was entirely wrong.

Bob belies his image on the screen. Most people would consider him a belligerent individual but after the formality of the first meeting he turns out to be a decidedly charming and pleasant person to converse with; in fact, once he gets started he is a whirlwind of activity. He doesn't waste time. Every minute and every hour of his day is accounted for and he makes sure that something worthwhile has been achieved each day. He accepts every role as a new challenge and devotes his entire resources to making it his best.

A native of Albany, New York, Bob studied at the American Academy of Dramatic Arts for several years and then worked with Arthur Storch as a private student. After a series of off-Broadway shows and summer stock stints he made his Broadway debut in a Max Frish play, entitled "Andorra," which starred Horst Buckholtz. Although featured in the play he also was understudy to Mr. Buckholtz and later did the role on "Camera Three" in New York which also marked his first television appearance.

In 1965 Bob came to Hollywood to try his luck in films. He started working in television immediately and with each succeeding role he gained momentum as an actor. Soon after he was signed for his first motion picture role in "Pendulum" which starred George Peppard. This role created more television appearances for Bob and another film role, that of the funny-but-sad role of "Nick" in Columbia's "Getting Straight," with Elliott Gould and

Robert F. Lyons - Hollywood's No.1 scene stealer



Relaxing between scenes on the set of
"Todd Killings."

Candice Bergen.

Not one to waste time, Bob became interested in Scientology and it is his personal feeling that it has helped him in his work. He was soon to appear in "The Todd Killings," a National General release; "Shoot Out" with Gregory Peck for Universal and then "Dealing, or the Berkeley to Boston 40 Lost Brick Bag Blues" with Barbara Hersey Seagull. He also continued his television work with alarming success and had been seen in most of the top series, including "The Rookies," "Medical Center," "Ironside," "Assignment: Vienna" and "The FBI."

It just happened to be a role that Bob did on "Medical Center" that caught my attention and actually resulted in this interview. In my estimation he completely stole the show from such capable performers as Vera Miles, James Daly and Chad Everett. Bob may never go along with my way of thinking but he has many of the motivations and mannerisms that made the late James Dean a great performer, yet he has a style all his own and never fails to turn in a perfect performance.

During his spare time Bob directs a Comedy Improvisation Group called "The Key Out Players," who have appeared on Channel 52 and the Merv Griffin Show during the past year. The Group also tours the college circuit. A versatile performer Bob has been fortunate in that he rarely does the same part twice. Although he has played a number of heavies on television he likes comedy roles and is

able to create a variety of characterizations. Aside from his role as an actor Bob likes to paint, enjoys good music, teaches acting and continually studies the philosophies of Scientology. To him it is the basis of Life.

On the more personal side of the ledger Bob admits he is a great dreamer. "I don't like it when someone tries to put a pin into one of my dreams," he said. "Especially a dream that will bring about a good effect for I definitely believe dreams become reality; if you make them real you can rely on them and you don't let anybody step on them."

In talking with Bob I soon found out that he is a special kind of individual. He has his own ideas about Life and the philosophies and factors surrounding his own existence makes good sense. You don't necessarily have to agree with him; you do your thing and he does his.

In this great world of ours we meet many people and always there are a few who leave a lasting impression. And so it is with Bob Lyons; when once you meet him you can't erase him freely from your mind. It is a great feeling to know that there are young people who strive for a better tomorrow, regardless of the profession they are working in and for an actor to be able to express his true feelings across the silver screen for everyone to see it makes the World a much better place to live.

We are extremely happy to introduce you to Robert F. Lyons, a dynamic actor, a solid friend and a devoted father to his ten-year-old son, Christopher Long Lyons. He has a lot going for him! ***

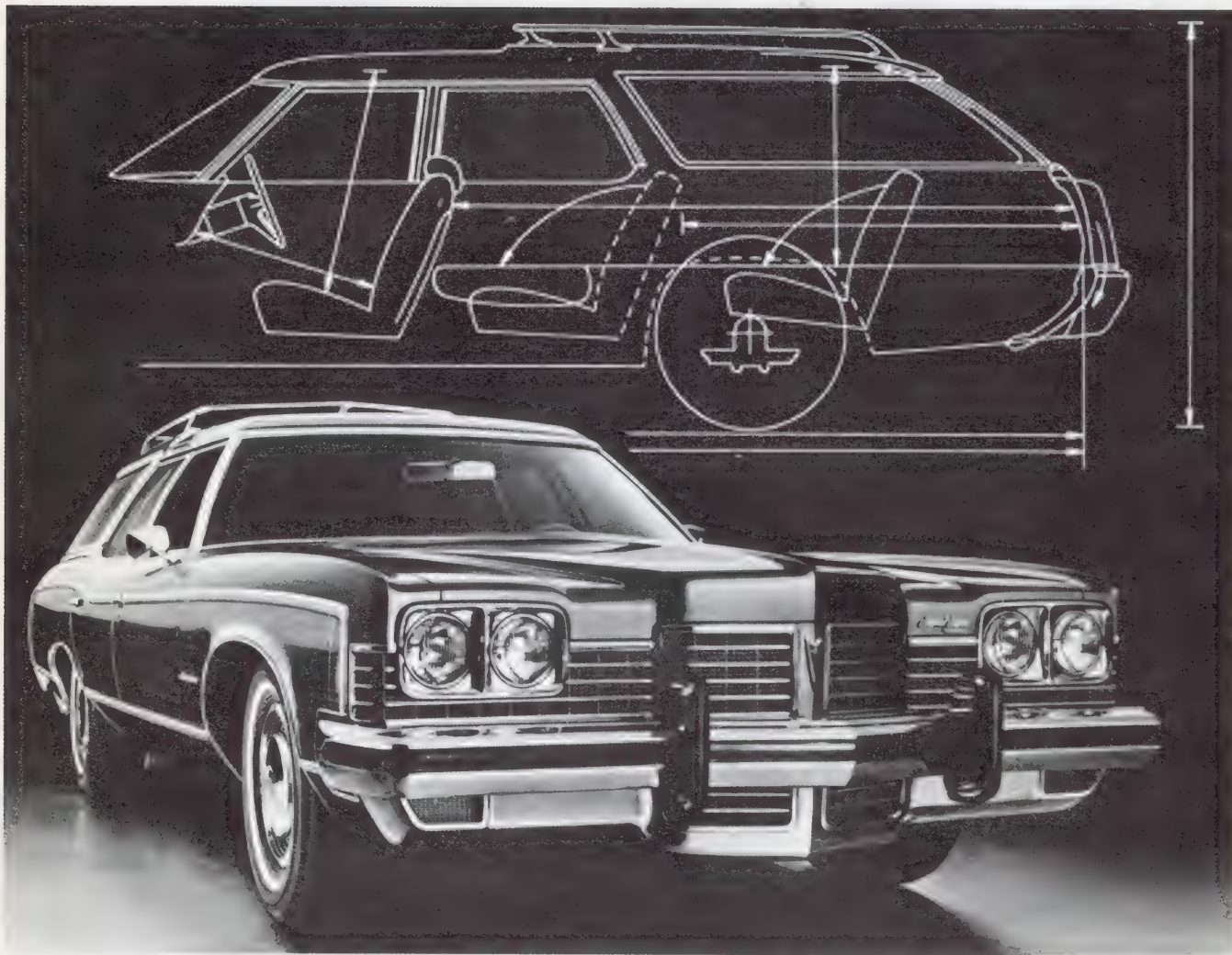


Robert F. Lyons in a scene from his first motion picture "Pendulum" which starred George Peppard.

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R. PAUL ROBB

13 HOLLYWOOD STUDIO

OF

Burbank Studios



Robert K. Hagel is the 32-year-old business wizard who's helping motion picture producers along with modern studio and facilities in the midst of an ailing Hollywood.

† Movie Stars, costumed and made up, taking lunch breaks in the commissary; the sounds of hammering and sawing over in Construction; mail clerks and secretaries on coffee breaks, waiting outside a closed sound stage for a glimpse at a superstar who's at work inside.

Sounds like Hollywood yesterday, doesn't it?

Surprise, movie fans! And welcome to The Burbank Studios, where a badly ailing motion picture industry seems to be taking a healthy new breath.

Situated on what used to be the Warner Bros. lot, The Burbank Studios (TBS) is the industry's first total production center.

Its concept is based on sound business procedures. Its leader is a young, energetic general manager named Robert K. Hagel, a resident of Northridge.

"We've proven that a studio can exist today," said the 32-year-old UCLA philosophy graduate from Idaho. "And this is just the beginning!"

Actually, the beginning of TBS was

69 **Shoe** **Y**

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in 1970, when Hagel was Vice President of Columbia Pictures' Facilities and Operations Division. Columbia agreed with Warner Bros. on the economically sound idea of creating together a third company, a gigantic production facility that would rent space and equipment to Columbia and Warner producers and any other movie and TV producers.

Hagel, who had also been a TV production executive and a Screen Gems assistant production manager, was appointed head of the new company. By February of 1972, TBS was fully operative; by February of this year, the facility was running in excess of its full production capacity.

"We were operating at over 100% of this capacity for a full four months," Hagel recalled. "There were 41 companies working here around the clock at one point. Scheduling was an exacting requirement."

"As a result, TBS finished its first year of business with a healthy profit.

Hagel, who still managed to find time for a Hopi Indian self-help program and yet more time to assist young Los Angeles film makers, finished the year in amazing condition, somehow with added stamina and an undiminished sense of humor. He laughs at his own weakness for old movies ("I've seen 'Johnny Belinda' eight times and it still moves me!") and is proud that TBS is such a vital part of his favorite industry.

"We've got a master plan for The Burbank Studios," he said. "It's going to get the movie business off its dependence on television. In recent years, studios were making more TV shows than feature films. If one studio's programs hit a particularly bad rating year, it could have gone out of business. We're expanding our services at TBS, getting a broader base of the whole film making business, securing ourselves a future."

Hagel's plans for that "broader base" includes a new million dollar recording complex that is just eight months old.

With such features as rotatable floor-mounted wall splays, four echo chambers, a specially designed drum cage and 12 computers to support and monitor a unique quadraphonic recording console, the Complex is used

for film scoring and record recording. Its uniqueness includes the ability to handle both functions simultaneously.

The lavish, modern sound stage accommodates up to 100 musicians.

"We've attracted some top artists already," Hagel said. "People like Barbra Streisand, Bob Dylan, Neil Diamond and Sammy Davis Jr. Burt Bacharach scored and recorded "Lost Horizon" here, Fred Werner did "Mame" and Henry Mancini has utilized the Complex twice. We're equipped to record up to 64 tracks at one time, and that's pretty good."

At present, Hagel is supervising the construction of a new, innovational video tape complex at TBS.

"The networks' technical approach is behind the times," he said. "Our videotape studio is being created with American, European and Far Eastern techniques that haven't been used here yet."

Designed by Hagel's technical consultant Richard B. Glickman, the videotape center will be ideal for everything from full filming assignments (a computer will store lighting and set changing cues for the most complex musical shows) to the simplest single-set commercials.

Under Hagel's precise but comfortable leadership, various departments of The Burbank Studios operate on their individual profit and loss responsibilities.

"Naturally we encourage profits everywhere," he stated.

So his Drapery department, no longer content with merely furnishing stage sets for TV shows, is bidding for outside jobs, such as decorating fine restaurants and showrooms.

The Property and Wardrobe departments, tired of keeping their wares in storage, are renting to theatre groups and roadshow companies.

A big wig rental business is being realized by Make-Up and Hairdressing.

And the Photo Lab has become a 24-hour six-day commercial operation.

"I think our Construction department would be successful in the float building business," Hagel announced with a smile.

The look in his eye said he was making a mental note . . . something about the Rose Parade next New Year's Day, probably. ***

ON FILM

OKLAHOMA CRUDE — A tense and involving Stanley Kramer film about a woman's struggle to hold on to her oil well against threat and violence of big business. Faye Dunaway turns in one of the best performances so far this year, and definitely the best in her career. George C. Scott and John Mills are excellent as the men who help the lady; and Jack Palance proves that he is one of the screen's more hissable villains. For the most part, Marc Norman's screenplay is believable and crisp. But the film's moods might have been better emphasized without Henry Mancini's mediocre score.

O LUCKY MAN! — The parts are much better than the whole in Lindsay Anderson's bitter satire, as every one of his too frequent blackouts reminds you. Malcom McDowell, whose ideas and some experiences were the basis of the story, is good, in his dependable "Clockwork Orange" sort of way. Rachel Roberts has an effective bit as a public relations director.

LET THE GOOD TIMES ROLL — Those who remember the full skirts, duck tails, Bunny Hop, bop and senior proms of the Fifties will undoubtedly remember the musicians and singers who started the good old rock and roll of those years. Some of the biggies of the era were regrouped and presented in concert recently. Names like Chuck Berry, Little Richard, Fats Domino and Bill Haley. The nostalgia revival caught on. And now one of the revivals has been filmed, complemented with loud stereo, newsclips, filmstrips, even bits of the artists as they were on stage back then. The result is an entertaining piece of pleasant remembrances. "Good Times" isn't the final word on how it was in the Fifties (with, for example, the glaring omission of Dick Clark), but Gerald I. Isenberg's film has pooled together some of the lively moments.

ON STAGE

TWO GENTLEMEN OF VERONA — Joseph Papp's production of Shakespeare's romantic comedy, presented as a musical by the New York Shakespeare Festival, is a bright winner for Civic Light Opera. The thoroughly polished cast lacks nothing in enthusiasm and talent. Everyone does his Shakespeare with spirit and originality, updating a few of the Bard's romantic ideas. And this is precisely the type of cast that does justice to any music by Galt MacDermot ("Hair"), and lyricist John Guare. Through the 18th at the Ahmanson.

GREASE — This slice of 50's nostalgia is detailed to the last pink poodle skirt (see "Good Times" above), but you come away wondering if it was really all that fun living through those high school days. Maybe it's because Jim Jacobs and Warren Casey have taken the point of view of the "greasers" of the era, those toughs in motorcycle boots and leather jackets as likely to pound a rah-rah member of the student council as look at him. The show's musical numbers by Patricia Birch are lively, most of them led by Barry Bostwick in his original Broadway role. Continuing at the Shubert.

GIGI — In the film, when Gigi's "sparkle turns to fire" and Gaston finally realizes it, the screen is filled with a joie de vivre that genuinely affects. Civic Light Opera's stage production of the Lerner and Loewe hit is unnerving: not because the play's sparkle never turns to fire, but because it so badly lacks any sparkle at all. No one seems to have a good time up there, and that is also affecting. Alfred Drake heads a miscast. Josephy Hardy is credited as director. Through the 25th at the Pavilion.

highly personal statements as the now classic "Four Hundred Blows" and "Breathless," both shot in total freedom and on a shoestring budget.

It would be unfair not to also mention the British New Wave which flourished at approximately the same time and produced the brilliant films of Tony Richardson ("Look Back in Anger," "Loneliness of the Long Distance Runner"), Karel Reisz ("Saturday Night and Sunday Morning," "This Sporting Life,") and Lindsay Anderson ("A Kind of Loving.") Collectively known as "The Angry Young Men," these directors concentrated their talent on depicting the plight of small town industrial workers and their hopeless efforts to escape the boredom and drabness of a lackluster life imposed on them by their social status.

Here at home, the first symptoms of a "different" cinema came from New York. Under the aegis of the Mekas Brothers, whose often amusing "Hallelujah," "The Hills" managed to get some sort of semi-official distribution, a cluster of novice young filmmakers gave free rein to their imagination and creativity. The results were quite uneven, and many of us remember the midnight shows of a few years ago at the Cinema Theatre, in which invigorating and excitingly new works were shown along with excruciatingly boring, clumsily made home movies. The themes were fairly constant: a great freedom in depicting sexuality served as a vehicle for protest again the Viet-Nam and all kinds of wars, constant parody of television and its consumerism advocacy, and a return to nature. The movement was short-lived for a complex of reasons: once past the thrill of discovery, the public quickly tired of the repetitiveness in Underground films; also, some of the young filmmakers often mistook tedium for genius and one of them went as far as making a "film" by repeating "Thirty Times," in reverse motion, a newsreel shot of Jacqueline Kennedy placing a wreath on her husband's grave! Another reason for the decline was the advent and good public reception of student films which, while endowed with the same enthusiasm and energy, had the advantage of solid craftsmanship. The final blow came from Hollywood itself when it began indulging in sex and nudity on the screen. This segment of the public that went to Underground films solely to satisfy some voyeuristic

LEE GRAHAM - MAN ABOUT TOWN

SECRETS OF SEX SYMBOL

"... Marilyn suggested sex might be difficult and dangerous with others, but ice cream with her. If your taste combined with her taste, how nice, how sweet would be that tender dream of flesh there to share." So Norman Mailer describes the world's most famous sex symbol in his biography, "Marilyn." Yet this woman, who fulfilled every man's dream of gratification, was seldom satisfied by any man. Her bouts with pills, compulsive tardiness, insecurities, marriages, and lovers including her

Bosom buddies, Jacqueline Susann and Doris Day, at soiree in Beverly Hills Hotel for the former's best seller, "Once Is Not Enough." (Photo by Nate Cutler)



Encinians Patty Andrews of the famed singing sisters and husband Wally Wechsler turned out for gala Shubert opening of "Grease." (Photo by Irv Antler)

whispered-about "friendship" with Jack and Bob Kennedy, are all touched upon by Mailer. Ironic, because he never met her.

The fifth of August marks eleven years since Marilyn Monroe was found dead at the age of 36. Illegitimate, without a home, the rejected ward of Los Angeles County was farmed out with 12 sets of foster parents between the ages of 12 days and 16 years. At six she was assaulted by a grown man, which may explain her later sexual hang-ups and obsession that all men were "using" her.

At the American Booksellers

Nostalgia time as Miss 1940, Jill Cook, greets our Man About Town, Mr. 1973, following premiere of "Forget-Me-Not Lane." (Photo by Peter Borsari)



Good friends Carol Burnett and Rock Hudson at party in their honor following opening of "I Do! I Do!" (Photo by Irv Antler).

Association party honoring cocky Mailer at the Beverly Wilshire, the photographic layout made it obvious that the camera, from all angles and in all moods, was Marilyn's only lasting love. No theatrical personality of the Twentieth Century ever glowed with more incandescence than this Angel of Sex who was rejected at pillar only to be abused at post.

The two most interesting parties during the Booksellers Convention were given by Irving Wallace and Jacqueline Susann.

Sylvia and Irving Wallace attracted the country's leading writers to their home. Irving has no book at the moment, but is working on "The Fan Club" to be published this winter.

Jacqueline Susann's party at the Beverly Hills Hotel was to plug her new best-seller, "Once Is Not Enough."

Even Doris Day, who shuns parties showed up. She remains one of our most popular stars. After all, who heckles freckles?

Against a backdrop of a James Dean blow-up, and with songs like "Look at Me, I'm Sandra Dee," the 50's came back at the Shubert with "Grease." They'll be there through September 8.

At the post-opening party, among the hot dogs and pop we spotted two teenage idols of the era, Annette Funicello and Fabian with their respective mates. Fabian, a minor millionaire by the time he was 18, now uses his last name, Forte. Good, because it would sound silly to be introduced as Mr. and Mrs. Fabian.

Remember Charlotte Greenwood? The long-legged comedienne retired from show business some years ago and is now a Christian Science practitioner in Beverly Hills.

"The lady" returned to Caesars Palace — svelte, slinky, and sensational. Diana Ross shared the bill with Shipstads & Johnson Ice Follies, marking the third time around for this

outstanding combination.

Still getting raves on her Academy Award nominee role in "Lady Sings the Blues," Diana highlighted her show with a tribute to Billie Holiday. Both ladies struggled against a background of poverty to get to the top. But Diana's life hasn't been touched by the great tragedy which befell Lady Day.

The fabulous forties... Lend-lease and Wilkie buttons... Joe DiMaggio at bat, Joe Louis in the ring... jitterbug and "Juke Box Saturday Night"... FDR's fireside chats... Sinatraitis, sloppy shirt tails, and bobby soxers... gas rationing and Victory Gardens... "Mairzy Doats" & "Rum and Coca-Cola."

That's the era Peter Nichols' "Forget-Me-Not Lane" looked back on at the Mark Taper.

At the post-performance party, with Miss 1940 presiding (cast member Jill Cook), Lesley Ann Warren was happy for a good reason. She gets the break of her career playing Scarlett to Pernell Roberts' Rhett in the Civic Light Opera's "Gone With the Wine." Sally Kellerman came alone to give encouragement to Bud Cort who

played a 14-year-old in the play. They've been friends since filming "Brewster McCloud."

"I Do! I Do!" was Super! Super! So was the entire cast, namely Carol Burnett and Rock Hudson, alone together, blending like musical lunts.

Opening night and the traditional party followed upstairs in the Hartford's Player's Bar. Jane Withers told me that as far back as 1957, when they made "Giant," Rock wanted to sing. His two coaches, George Griffin (with Sally Kellerman) and David Craig (with wife, Nancy Walker) were on hand to applaud their star pupil. Others were Claire (Trevor) and Milton Bren, Jennifer Jones (now she's taking singing lessons) and Norton Simon, and, of course, Gower Champion who directed the show — beautifully.

"Elvis is neither looking good nor sounding good... overweight, puffy, white-faced and blinking against the light, he appears ill. The voice sounds weak, delivery is flabby, and occasional dynamic gestures seem performed with great effort... ending in weak self-parody." So read the

review in the show business bible, Variety, when Presley opened at the Sahara Tahoe, an engagement he was unable to complete.

Could this be the same superstar who made critics look up glowing adjectives? There must be a reason. There was! Elvis was a very sick man. Being a trouper, he insisted "the show must go on" against doctor's advice and despite the fact he was suffering great pain from pleurisy and a virus. His bloated, swollen appearance was due to cortisone, a medication used to combat inflammation.

Thirty-eight-year-old Elvis has been blessed with good health. But the past year hasn't been easy. Working hard on tours, he was under great emotion strain brought about by the break-up of his five year marriage to Priscilla and not seeing much of their little girl, Lisa, whom he adores.

Alice Faye, long rumored to be on the verge of a comeback, is serious about it this time. The 58-year-old blonde has gone so far as to have a nip and tuck here and there (not a complete face lift) and looks sensational.



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Alice came out of a 16-year retirement in 1961 to play Pat Boone's mother in "State Fair," then returned to her Palm Springs home. She recently jetted to New York to discuss a Broadway revival of "Good News" with producer Harry Rigby, who convinced Ruby Keeler she should do "No, No, Nanette" a couple of years ago. And Alice admits, "I'm tired tuning in my past on TV."

"No, No, Nanette" came back again to open the season at the Greek Theatre. This time the stars were Don Ameche and Evelyn Keyes, former movie favorites, seldom seen around Hollywood. Both live in the East. Evelyn has survived 16 years of marriage to Artie Shaw succeeding where seven previous wives, including Lana Turner, Ava Gardner and novelist Kathleen Winsor, failed.

Ameche, at 65, still bubbles with Latin charm and that overworked smile. He's changed very little since those long ago days when he starred as Alexander Graham Bell resulting in the telephone being nicknamed "the ameche." Dapper Don and his wife, Honore, observed their 41st wedding anniversary this year (six children).

Ameche had a dispute with choreographer Don Saddler over changing of tempos for the Greek opening after months on the road and threatened to leave the cast. He didn't go that far, but Don cancelled all interviews to plug "Nanette" including a guest shot on Johnny Carson's show.

You movie buffs might get a kick out of this. When Gloria Swanson was starring in "Butterflies Are Free" in New York, Sally Eilers was in the audience one night. Sally went backstage and asked La Swanson to sign her program. Recognizing the face, but forgetting the name, Gloria whispered to her companion-secretary. Miss Eilers overheard and snapped, "If you don't remember my name, just sign it 'From Mrs. Wallace Beery to Mrs. Hoot Gibson.'" ***

Jean Peters Gets Smash Reviews

Well, she did it again... Jean Peters (the ex-Mrs. Howard Hughes, that is)... (and how she detests that appellation)! Her first professional appearance in 17 years, a tender, bittersweet role in TV's "Winesburg, Ohio" got smash reviews from the critics. That should put her back on top in the film world, right where she belongs! — Pat Barham



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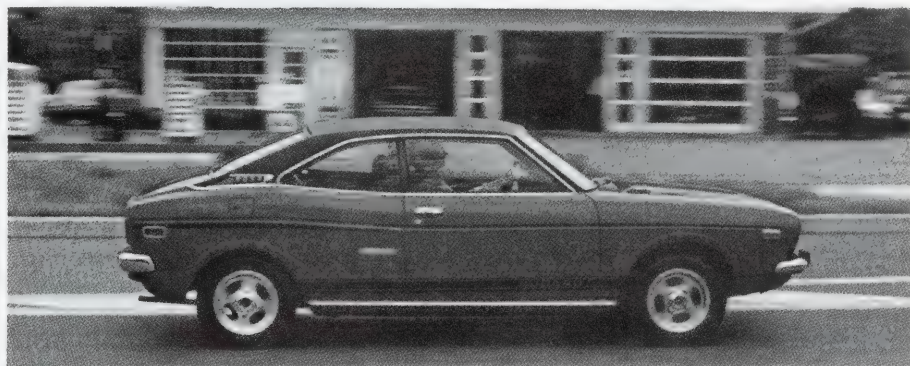
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YOUNG CINEMA TODAY

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tendencies, found their fare in professionally-made, highly polished products with which the Underground could not possibly compete.

Thus Underground Cinema gradually disappeared and vanished, but not without its prominent talent being recuperated in the meantime by the Film Industry. Soon, the films of Robert Downey ("Putney Swope,") Brian de Palma ("Get to Know Your Rabbit") and Paul Morrissey ("Flesh, Trash, Heat") were distributed nation-wide. In fact, these young filmmakers seem to enjoy a privileged situation within the industry: being so off-beat, their films can hardly be tampered with by studio moguls and, more often than not, are shown exactly as their creators made them. What more could a director ask? Thus, the path seems very clear: besides the expensive and traditional big studio productions, there is ample room for the personal, more intimate kind of film, as long as the one indispensable ingredient is present: TALENT! ***



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Exciting news about our Valley restaurants: Robert Lee (who with brother William, own not only our long-time popular Ho Toy's Cantonese restaurant, Sherman Oaks, but also the beautiful Jade West in Century City) is planning a big annual birthday celebration for Ho Toy's and nineteen is the lucky number because it has been 19 years since the Lees' father established the popular restaurant.

Even though food costs have drastically risen and available foodstuffs are sometimes scarce (fresh water chestnuts, for one) Robert Lee is still planning to offer a special value birthday dinner for both old patrons and new. The announcements will be advertised and publicized in your local daily newspapers so watch for Ho Toy's big nineteenth birthday celebration with great value fringe benefits for you Good Tablers... or Call Ho Toy's, 783-0460.

We're proud to welcome to our

Valley restaurant scene the "King of Tempura," Yoshimi Morisawa. This talented gentleman is an expert in the delicious art of tempura cookery which all of we Japanese food afficienados know, by now, might be a tempting large shrimp, dipped in batter then tempura-ed to a luscious crispness — or how about some vegetables such as string beans or zucchini tempura-style?

Mr. Morisawa who was known as "The Tempura King" during his nine year tenure with Tokyo Kaikan dinery, downtown Japanese Town, also offers sukiyaki, teriyaki, teppanyaki plus all kinds of Japanese beers and tea. They're located where the Steak House Ten formerly held forth on Ventura Blvd. at Haskell. Lunch 11:30 'til 1:30 - dinner 6 until 10 p.m. Saturdays and Sundays, dinner only beginning at 5:30 p.m. Reservations: 986-6788.

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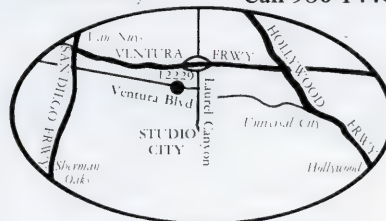
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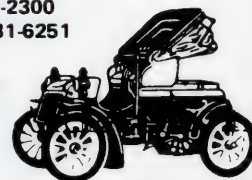
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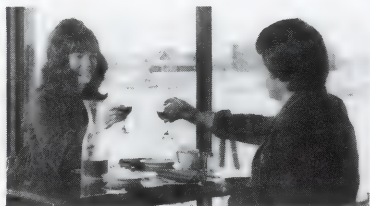
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partner-hot Philip Lemarque of Le Papillon French restaurant, have a sure-fire winner with their delightful tour de France of regional cuisines.

We were invited to a preview of the first event, a splendid Basque dinner featuring many unusual, but absolutely delicious dishes, some of which this writer had never tasted before. From Chef Driollet's superb hearty fish soup a la St. Jean de Luz, to the right stuffed squid and delightfully spicy poulet Basquaise, and the piece de resistance of superbly tender mignonettes of Spring lamb, the dinner was a gala gastronomique success. Dessert was most unusual, too — a gâteau Basque.

You have, as you read this, missed

One of the most exciting new groups to come on the Valley entertainment scene is Sassy Class, with five guys and one lovely doll. They return August 6th to the China Trader supper club, Toluca Lake, where Sassy Class broke all 21-year existing attendance records. Reservations urged. China Trader offers entertainment six nights — Monday through Saturday with tropical cocktails and Cantonese specialties and family-style dinners from 5 p.m. nightly.



"Ersters," Bluepoints that is, make fresh "pernts" with patrons of Canoga Inn. Shown: Bossman, Christian Bernaert, and his pretty Elizabeth enjoy the old shell game Belgian-style for luncheon.



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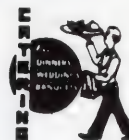
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Shown: New summer hours at Yellowfinger, the lively French snack maison with owner, Andre Ramillon (l) studying the menu presented by Chef Tony LeBlanc. Great for after-theatre and other summery late pursuits, Yellowfinger is now open from 11 a.m. 'til 3 — then a wee break 'til 6 p.m. when French dinner specialties are almost as popular as the sixteen kinds of crepes or fresh spinach, mushroom and bacon salad vinaigrette. After 10 p.m. Yellowfinger offers the same snacks until the witching hours, Monday through Thursday and 2 a.m. Friday and Saturday.

the first dinner which I described above, but if you enjoy the adventure of sampling the finest arts of French regional cooking and wish to wander through this fascinating tour of the French Provinces, please call Philip and ask for the next date and event and price at Colorful Petit Le Papillon, 22723 Ventura Blvd., 347-2900. It's a joy to attend, and by the way, the wines are included in the price of the dinners.

Up the street from Le Papillon is a charming Mexican restaurant, and one of my personal favorites, the Casa de Carlos. Carlos Ruiz, the pleasant owner-host wants us all to know about the Roberto Rivas combo which is playing for weekend dancing in Casa de Carlos' popular Margarita Room, 7 until midnight. Tuesday through Thursday, the combo's leader, Roberto, provides light piano entertainment.

Casa de Carlos is open for luncheon and dinner 11 a.m. 'til midnight.

Lou and Betty Dektor's No. 36 Bolshoi Obed held in June, brought lots of interesting Russian cuisine adventurers to their long-established Moskva Cliff, 12616 Ventura Blvd.

Fell in love with the great taste of Polmos Zubrovka, a zesty Polish vodka flavored with the extract of zubrovka, a fragrant herb lovingly munched-upon by the European Bison. You'll note it

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flavors as a straw in the bottle.

Saw Gregg Hunter of the Glendale News-Press and his pretty red-haired Anne as well as Harriet Gans of La Societe de Bacchus et Epicurus.

If you find Cockaleekie soup irresistible, McGuire's, the big handsome restaurant at Roscoe and DeSoto has it. According to Frank McGuire, it's a soup of Irish descent although it was introduced to Ireland in ancient days by the Scots whose armies invaded the Emerald Isle.

Naturally, 'tis a thrifty dish, but rich and nutritious made with bits of chicken, barley, leeks, quartered onions, fresh snapped parsley, celery stalks and leaves plus bay leaf and the inevitable potato... which reminds me — did you know what an Irish

THAT'S HER BAG — Actress Rita Shaw counts McGuire's restaurant in Canoga Park among her favorite places to "eat out" because of the generous servings for which the house is noted. Here she happily accepts a "People Bag" from owner/host Jim McGuire.



LIKE FATHER, LIKE SON — Proud father Carlos Ruiz, owner/manager of Casa de Carlos in Woodland Hills, congratulates his son Larry on his fine record as assistant manager and host of the pioneer West Valley Mexican dinery.

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gourmet dinner is? It's a boiled potato and six pack of beer!

Chris and Elizabeth Bernaert plus the hospitable staff are back from a well-earned vacation and hard at work cooking up new things with chef Buenaventura Gomez for their popular Canoga Inn, 21129 Sherman Way. They're open for luncheon Tuesday through Friday and for dinner nightly except Mondays with Belgian, French and a few American dishes (steaks and lobster) on the menu.

If you're looking for an impressive-sized place in which to hold a banquet, our Rambling Reporter tells us that Torches West in Woodland Hills has beautiful facilities which can serve up to five hundred dinners. The main banquet room serves two hundred and there are smaller rooms for more intimate party get-togethers.

See Irene Peterson, the banquet manager-hostess for more information.

Understand that my favorite after-theatre spot over the hills in Beverly, the delightful Magic Pan creperie on Brighton Way are going to open still another Magic Pan — this one in Woodland Hills or Encino.

These are just about the best crepes your old Good Tabler has ever tasted and it will be a joy to welcome Magic Pandamonium to our Valley restaurant scene. September, I believe, will be their opening date, but we plan to do a feature about them when Magic Pan debuts.

Two of the liveliest places to enjoy listening and dancing or just watching and listening are the jumping Ground Floor, located in Valley Hilton Hotel, 15433 Ventura Blvd., Sherman Oaks (where the great Stan Worth & Multi-Sounds are holding forth a couple more weeks) and the popular Cantonese cuisine — entertainment spa, The China Trader, 4200 Riverside Dr., Toluca Lake,

There are always a fine roster of entertainers appearing at these places so would suggest you consider them on your next evening out. China Trader, 842-8109 for info and reservations and 981-0109 for the Ground Floor scam. ***

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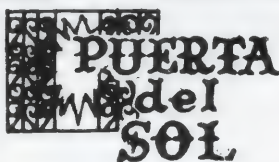
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14010 Ventura Blvd., Sherman Oaks, ST 4-9046 for reservations and food-to-go. Open daily except Mondays, 4 p.m. until 11 p.m. The charming old Chungking Inn offers the delicious delights of Mandarin-style Chinese cuisine at its finest. Request their Cathay Chicken in advance. It's superb! Sample Chungking Inn's tempting Combination Appetizer Plate at only \$2.00, just to tease your taste buds! Friendly atmosphere and swift service will make your dining out a pleasure. Make a wish by the beautiful fish pond before you depart. Robert Hom, your friendly host and Manager.

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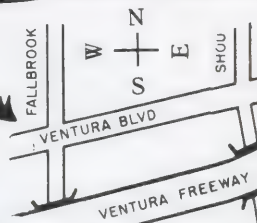
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Formerly Milan's Rest., 3365 Barham Blvd., Hollywood Hills. 876-9292. Open for lunch Tues.-Fri. Closed Mondays. Dinner

TRAVEL

The tip of Baja

By John Ringo Graham

† Cabo San Lucas, Baja California Sur — You can get there by air, land or sea, but no matter how you travel you will find this part of the world fascinating and beautiful.

Miles and miles of white beaches. Clear, blue waters. Warm, sunny days in the winter. Star-filled skies at night. This is how it is at Cabo San Lucas — the tip of that 1,000-mile-long peninsula which extends on down the coast of California.

It's part of Mexico, and most of the country in this vicinity is still undeveloped and retains its natural beauty.

This little resort town is about 140 miles from La Paz, the territory's capital. The well-paved road from La Paz winds through the mountains then across desert country and along the coast. It takes you to the town of San Jose del Cabo and then Cabo San Lucas.

On the coastal part of the highway there are a few resort inns and private homes. Along the peninsula's tip there are several hotels, including two here, the 67-room Camino Real and the 58-room Finisterra.

The Finisterra is built on a cliff overlooking a wide beach and the ocean stretches out below as far as the eye can see. The solid rock of the cliff

forms one wall of the hotel's dining room. And, similarly, rock forms one wall in the living room of the hotel's Ambassador suite.

Mario Coppola, 23, son of one of the Finisterra's owners, Luis Coppola, said the hotel has about 80 per cent occupancy in the winter months, most of them Americans.

The temperature runs about 75 to 80 degrees in the winter and 85 to 90 degrees in the summer.

Coppola believes completion of the transpeninsular highway from the U.S. border to the tip of Baja California will mean "progress for this part of the world."

"A lot of people say the road will spoil Baja California, but I don't think so," he said.

Thomas J. Beykovsky, 35, manager of Camino Real Hotel, is one of those who indicated he is not too keen about the projected highway.

"We're not looking forward to the road being paved (all the way from the U.S. border)," Beykovsky said. "People will pour down the highway."

At present the road is paved from the U.S. border to San Quintin (about 300 miles) and from Santa Rosalia to Cabo San Lucas (about 500 miles). In between San Quintin and Santa Rosalia in the central part of Baja California is a stretch of about 400 miles of dirt road yet to be paved. Crews are working at both ends of this stretch, but you can forget about forecasts that it will be completed by December.

Near the Camino Real Hotel there is a landing strip for light aircraft. Airplane taxis from La Paz or private planes may land here. La Paz may be reached by Aero-Mexico from Los Angeles or by Air West from Phoenix. The old strip made way for the cutting of a channel to the marina allowing the Camino Real a peninsula of its own.

So you can get down to this part of the world by plane without any problem. If you like roughing it in the 400-mile unpaved stretch (December to May is the best time), you can drive the 1,200 miles from the U.S. border. Or, if you have a boat, you can sail into the town's beautiful harbor.

Perhaps the best way for the

Tuesday-Sunday. Lovers of true Yugoslavian-Continental cuisine prepared by Veda Kaliska are flocking here for house specialties such as Musaka (eggplant-meat casserole); Saslik (marinated lamb skewered with mushrooms, peppers, onions; Cevapcici (home-made beef-veal sausages grilled); Chicken Paprikas (Savory paprika sauce smothers chicken). No preservatives, and home-baked rolls and desserts. Vida McGaughey, master graphoanalyst, offers penetrating handwriting analyses evenings.



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INVESTMENTS IN MEXICO



by Victor M. Rubio

President, Victor M. Rubio Y Cia, S.A.,
Stock Brokers & Investment Counselors.

DEPARTMENT STORES

The pace of economic activity, in the department store field, this year is expected to match, or even surpass, that of 1972. In turn, consumer demands will remain high. So far during the first three months of this year, sales for the commercial sector are 11% above last year.

Three of the largest department stores operating in Mexico are registered on the stock exchange. They are Puerto de Liverpool, Palacio de Hierro and Paris-Londres. Sales growth for the three has been pleasing, running an average of 16% annually, over the last five years. All three present a healthy financial picture and have sound management. With the attractive growth prospects expected for the retail industry, the group of retail companies will be one of the brighter spots on the market in coming years.

PARIS LONDRES

With sales up 112% and net income up 185% over the last five years, Paris-Londres is the hottest performer of the three companies mentioned in the survey. Its relatively small size and its aggressive expansion program produce such impressive results. Paris-Londres now has three stores, two of which opened in the last

six years. One more unit is now under construction. Paris-Londres varies somewhat from its competitors in that it is a specialty department store. It has cultivated the image of a grand "boutique," specializing in women's apparel of high quality. About 70% of its sales fall in this category.

Last fiscal year, ended January 31, sales jumped 37% to Ps\$238.3 million. Still under the effect of its expansion program, net income rose at a slower pace, as financing, depreciation and other related expenses made themselves felt. Net income reached Ps\$11.8 million, up 14.4%. Per-share earnings were Ps\$5.40, compared to Ps\$3.66 last year. A dividend of Ps\$3 was declared.

In order to raise additional capital, Paris-Londres is carrying out a rights offering that will raise paid-in capital by Ps\$16 million to Ps\$56 million. The dividend, mentioned previously, is being applied to cover part of the subscription which is made at par value of Ps\$25.

Paris-Londres' sales area will be increased by 25% when the new store opens by the middle of this year. Two more stores are in project for the coming years, one in Mexico City and another one elsewhere.

This added expansion will open a large growth potential for Paris-Londres, making it at the moment the best growth prospect of the group. For the present year, net income should reach about Ps\$7.50 per share, up almost Ps\$2 from last year. Paris-Londres has an excellent growth commitment for the short, intermediate and long term. Buy.

(millions of Pesos)

EL PUERTO DE LIVERPOOL

Liverpool is the largest of the department store operators in the country. Although other chains may have a larger number of outlets, such as Sears Roebuck, this one leads with the highest sales volume. It now has four units, two of which opened in the last three years. LIVERPOOL attracts a wide middle and upper class clientele. Its stores are located in areas where it can best cater to this type of consumer. LIVERPOOL has built an impressive growth record, and the stocks performance is one of the brightest on the stock market. Over the last five years, sales increased by 77% while net income rose 53.1%. Its recent expansion program has slowed down the growth in earnings somewhat as regards to previous years, but it is expected to catch up with that of sales again in the not-too-distant future. Frequent stock dividends have increased paid-in-capital by 150% since 1966. This has afforded long-term stockholders an excellent opportunity to average down the cost of their shares. During the last fiscal year ended June 30, 1972, sales increased by 12% to Ps\$1,226.7 million, while net income reached Ps\$110.7 million, up 16%. Per-share earnings stood at Ps\$15.81, compared to Ps\$13.62 a year earlier. A dividend of Ps\$6 was declared in addition to a 16.6% stock dividend.

LIVERPOOL's new stores have not achieved their full potential. It provides the company with ample growth opportunities for the longer term. For the first half of the current fiscal year, sales were up 26.7% and earnings run 13% ahead. Per-share earnings so far stand at Ps\$11.19 compared to Ps\$9.89 and should reach Ps\$19 for the full year. LIVERPOOL offers good intermediate and long-term prospects. LIVERPOOL is worth holding and buying with these prospects in mind.

Mr. Rubio is President of Victor Rubio and Co., an investment counseling firm located for many years at 1221 Ave. Revolucion, Tijuana, B.C. Mexico.

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Margaret S. (Peg) Isler

average tourist to get here is to drive down the west coast of the Mexico mainland to Guaymas, Topolobampo or Mazatlan and take the ferry across the Gulf of California to La Paz. It's an overnight trip and isn't too expensive (about 50 dollars for a car and a family of four from Topolobampo).

The Centro Aquatico, as it is called, has a diving boat to accommodate a group of 16, manned by a captain and an assistant. It also has outboard skiffs that can be rented. Its shop is well-equipped with diving gear and staffed with instructors. ***

NEW EYELASHES FOR A GLAMOUR LOOK!



At Jordan's About Face boutiques you may choose lashes to suit your every mood, from sophisticated high fashion to country girl freshness.

† More than 60,000 women have had semi-permanent eyelashes applied at 'Jordan's About Face' semi-permanent eyelash boutiques, now celebrating its first anniversary. This successful business venture began with one small salon in Beverly Hills and has now expanded to Encino, Northridge, Westwood and a new salon will be opening shortly in Torrance, Jordan B. Schwartz disclosed.

"Women are no longer spending endless time and energy on their hair, make-up, and certainly not spending their money without planning and comparison shopping. Hearing the clients in my beauty salon complain about spending \$15 and \$30 for semi-permanent eyelashes gave me the idea for opening specialized salons. I felt I could give them better lashes, better service, and a realistic price range and I have."

"Each lash is professionally applied with our unique method of contouring that enables our technicians to create a highly individual look."

Jordan concluded with "semi-permanent eyelashes are not a fad, but a basic part of every day grooming for work and play. At 'Jordan's About Face' we help you look the way you want to look." ***



JOAN CAULFIELD returns in "The Doberman Heist"

† After four years of self-imposed retirement, Joan Caulfield is back making movies again.

The lovely blonde actress and former model stars in "The Doberman Heist" producer David Chudnow's sequel to his boxoffice success, "The Doberman Gang." Film will be released by Dimension Pictures, Inc.

Joan, who has co-starred with such top male stars as Bing Crosby, Fred Astaire and Bill Holden, said she stopped making movies in 1969 because she did not like the trend motion pictures were starting to take.

"They didn't seem to want to make love stories or films that told a wonderful story," she states. "They wanted to sex everything up and throw a lot of violence in them. There is enough of that in the world without glamorizing it on the screen."

Joan states that she is by no means a prude; she has some steamy love scenes with Charles Knox Robinson in "The Doberman Heist," which deals with a \$2,000,000 robbery of a political office by five Doberman Pinschers.

"Motion pictures are one of the greatest means of communication in the world," Joan believes. "Why use them to put the wrong ideas in people's minds — particularly young people?"

Joan says she has never done a movie that her two teenage sons, John and Kevin, could not see. These include her very first, "Miss Susie Slagle's" right through two with Bing Crosby, "Blue Skies" and "Welcome Stranger," and "Dear Ruth" with Bill Holden and "Variety Girl" with Bob

Cummings.

The former top Harry Conover model said that when she made her film debut in 1945 after having appeared on the New York stage, it was a thrill to be an actress and she was quite proud of her career.

"But I've read recent stories on some actresses who don't seem that enthused about their roles and indicate they are just in the business for the money," she added. "It is no longer a glamorous profession. Well, if it isn't, it's because the tendency today is to de-emphasize the glamour and the more tawdry a role the better."

Joan said that the average leading man in films today was a "far cry" from the male stars of the 40's and 50's.

"Take a Bing Crosby or a Fred Astaire," she said. "Aside from being gentlemen, they were fine performers. They had a quality about them that seems to be lacking in many so-called male stars today."

"It seems that the more unusual looking they are today the better it is. I'm not saying every male star was handsome . . . many of them were not in the matinee idol tradition. But they made you appreciate being a woman when you worked with them."

Joan said she was "forced" to appear in "The Doberman Heist" by her sons. "They read the script and insisted that I do it," she laughed. "I think they just wanted to visit me on the set and play with the dogs. But it is a very good role, and it is pleasant to be working again. I know the picture will be a popular one with adults and children." ***

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Hollywood's Hall of Fame

Rare photos selected by Robert Kendall from the Saturday matinee collection.

Happy with the thought of their impending marriage, Mary Pickford as Moonyeen and Errol Flynn as John Carteret, her lover, are shown here as they portray the lovers in their broadcast of "Smiling Through" over KHJ and the Columbia network. A very rare photo.



Errol Flynn dons a Nazi uniform and stows away aboard a German airplane in "Desperate Journey," tropical melodrama in which he shared honors with Ronald Reagan, Alan Hale and Raymond Massey.

ERROL FLYNN

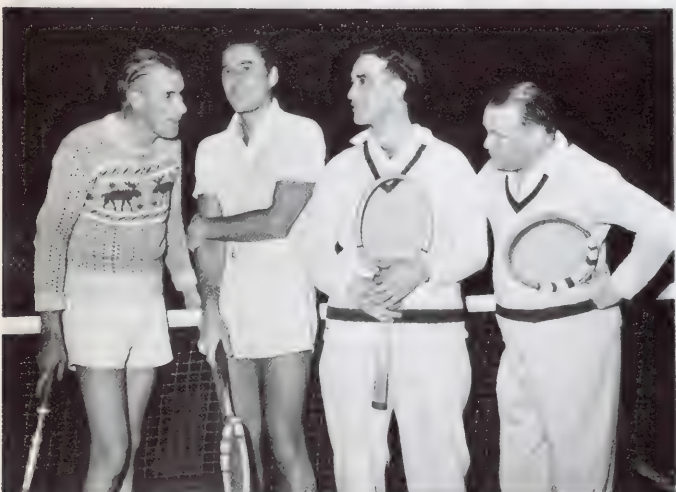


Errol Flynn at his matinee idol best.

Bette Davis and Errol Flynn relax between trying scenes for "The Sisters" at Warner Bros.



Errol Flynn dashing movie hero and real-life adventurer and his wife, Lili Damita in Paris.



Left, top to bottom

Actor Errol Flynn and actress Joan Blondell each seem to think the other is a perfect specimen in this scene from the picture by that name.

Keen observers of themselves are Miriam Hopkins, Errol Flynn and Randolph Scott in this barroom mirror scene from "Virginia City."

Participants in the tennis exhibition matches for the benefit of the Canteen-by-Mail, at the Park Avenue Armory, New York, Feb. 17, 1945, chat in mid-court before the start of the games. Left to right: Bill Tilden, Errol Flynn, John Nogrady, and Vincent Richards. Flynn and Tilden teamed up in the doubles match.

Right, top to bottom

Errol Flynn, star of Warner's "Dive Bomber," watches a mass flight of navy planes for a scene at the Navy Air Base, San Diego.

Errol Flynn, Alan Hale, and Guinn Williams appear in a scene from "Virginia City," outdoor epic.

Packing a wallop with the Errol Flynn fists.



BUSTER BROWN — With his famous dog, Jerry posed for this shot of Buster Brown, the second man in history to do so.



SOUTHERN BELLE — With his partner, Jeanette Fern, Jerry Maren danced his way through the last years of Vaudeville and into the hearts of millions as the "Lolly Pop Boy" in "The Wizzard of Oz."

by John Ringo Graham

BUSTER BROWN STILL GOING!

Probably because he has the biggest little heart in show biz, Jerry Maren is a friend of kings and celebrities throughout the world. On his tip toes, Jerry could top 50 inches tall, but being small doesn't worry him in the least. He had made a career in motion pictures and television that would make many lesser actors envious.

Born in Boston, Jerry set out on the vaudeville circuit when he was 17 as a song and dance partner for Jeanette Fern also his same size. His tour proved that he was a great talent for these arts and a talent scout for MGM spotted him while doing the last split week of Vaudeville in Los Angeles between the Million Dollar Theatre and the old Hippidrome.

He was immediately cast as the "Lolly Pop Boy" in the "Wizzard of Oz" with Judy Garland. When the picture wrapped up, he was assigned to the "Our Gang Comedy" talent list and made the last two episodes. This was followed by "The

Marx Brothers at the Circus," and a few scattered roles in other productions.

With the out break of WW II, Jerry plunged into work for the USO. He traveled throughout the nation visiting every veterans hospital in existence. His small size was a great advantage during those years since he could do a complicated routine in a small ward or by a bed if he had to.

After the war, work picked up and his natural athletic ability (he was a top swimmer in high school) helped him enter the often rough and tumble world of the stuntman. He doubled children in dangerous shots of runaway horses, speeding cars and attempted murders. With the advent of the "Daniel Boone" TV series, he found a steady berth as the double for Darby Hinton.

This lasted several years until Darby outgrew Jerry. In the big Fox musical, "Hello, Dolly!" the little star had a chance to play a Keystone Kop with a

number of other Little People who make a living as actors.

He still keeps up his sports activities and was crowned the World's Champion Golfer by the Little People of America, an organization he belongs to. His handicap is 18 to 22 and he shoots in the low 90's. Arnold Palmer congratulated Jerry during an exhibition for his swing and accuracy with a golf ball.

Jerry stands ready to challenge anyone to take the title away from him — as long as they are his size! Because he is so active, Maren is usually the first guy casting directors call when they need a difficult bit of acting done that calls for a small size.

So far he has been a double for a wrestling chimp, a driver in a run-away speed boat, and crashed a few cars. Another time he was a mini spaceman, and narrowly missed being a gorilla in "Planet of the Apes." A hot dog company hired him to do public relations



FAMOUS GOLFERS — Trying out his swing with Arnold Palmer, Jerry went on to become "World Champion Golfer of Little People."

for them as "Little Oscar" a chef who drove around in a car that looked like a giant hot dog.

Early in his career he posed for the now famous Buster Brown trade mark of a kid with a page boy hair cut and a big dog. He was the second model for the famed Buster Brown, and people sometimes confuse him with the older ad campaign of the early 1900's. People marvel that he is so young until they find out there were two Busters.

Jerry starred in Robert Mitchum's first movie, "Johnny Doesn't Live Here Anymore" and helped Dorothy Lamour out in her famous spoof, "Beyond the Blue Horizon." In "The Great John L.," Jerry played Admiral Dot, a real character of the time, and followed this with a stint as a duck. Later he became a rabbit, but wishes it had been the famed Playboy type.

This month, audiences will see him on the Andy William's Show as a tiny German General. The act is one of his favorite roles and has been a big hit with audiences.

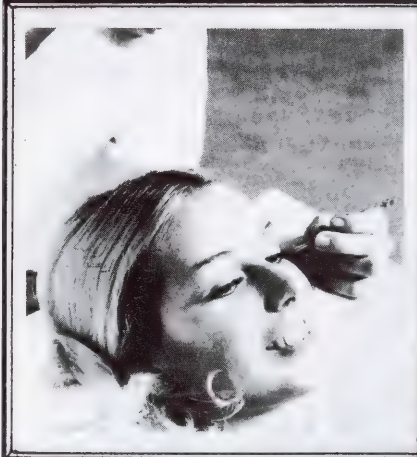
When it is released, he will appear in "The Christian Licorice Store," for Cinema Center Films. Is life dull? Hardly. There aren't very many people who can say they have been a duck, a general, a Zeppelin pilot, a tank driver, a monster, Buster Brown, and a world's champion golfer.

As a living trade-mark, Maren has had one of the most unusual careers in Hollywood, and that is the way he likes it. Because he is an unusual man, and a good actor who made it big as a little guy.

Bob Ruehman, owner Ruehman Pontiac, proudly displays the fabulous '73 Grand Prix Le Mans, the model responsible for their record sales. This month the agency is celebrating the 2nd anniversary of their dealership at 4245 Lankershim Blvd. in North Hollywood and also report a high volume in other model sales, rentals and leasing this year.



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FLASHBACK!

EDDIE THE KOP



CAT AND MOUSE WITH CHICK — Eddie Le Veque (arrow) explains a point of Keystone Blackstone (that's the law, M'am) to an attractive chick who sits gracefully on the knee of the late great Buster Keaton. This poignant scene is being played at the Movieland Wax Museum in Buena Park. The mustachio'd worthy shown at Buster Keaton's left is Charlie Biltz, also one of the original Keystone Kops.

† Gotta question about Hollywood?

If you have, don't put it to the IBM machine — ask Eddie Le Veque, one of the industry's most beloved personalities, a senior citizen on the Hollywood scene.

If your question deals with the Mac Sennett era, Eddie is your oracle — he is the only member of the original Keystone Kops still actively performing.

Eddie La Veque, last of the surviving members of the original Keystone Kops is at present collaborating with Jory Sherman on his life story "Pancho Villa and the Keystone Kops."

Born in El Paso, Texas, he spent a boyhood crammed with more adventure than most men know in a lifetime. Still in knee pants, he toured with a marionette show operated by

his maternal grand uncle, Rito Armendariz, one of the comedy and pantomime greats of the Spanish theatre. While still in his teens, he served Pancho Villa as interpreter. From Mexico, it was a short jump to Hollywood and a joinup with the Keystone constabulary. This was in 1915, when Mac Sennett first introduced the frenetic force.

"On the Sennett lot," Eddie reminisces, "we did everything from playing parts and handling our own props to assisting the cameraman and doing stunts — all for \$3 a day, or \$5 if we furnished our own tux and Prince Edward."

Eddie is, naturally, a Keystone purist. He points out that the Kop known today is not identical to the Kop as originally conceived.

"About 1920," he says, "Mac Sennett and other studios began to streamline the Keystone Kops. Whereas before our uniforms fitted us sloppily — big uniforms on skinny guys, tight uniforms on fat guys —

after 1920 the uniforms were modernized. The old bowler was replaced by the military cap.

"Furthermore, the Kops ceased to be the jumping jack maniacs who raced through the streets leaving wreckage in their wake. The comedy became centered upon one or two or three leading comics, with the Kops playing straights for the comic. And so they disappeared."

Commenting upon the modern scene, Eddie says, "Method acting goes back to the 17th century in Spain, originating with El Gran Neron, The Gypsy, who preached naturalism with feeling and understanding of your character," and again, "Mac Sennett developed, not intentionally, what today we call 'cameo bits.' A star comic would play the lead in one film, and a bit in another."

Speaking of the Keystone Kops, Eddie had these remarks:

"The idea of the Kops started somewhat by accident in late 1914. Most of the comedies then revolved around rural life — the farmer's daughter, the sheriff, haystacks and pitch forks. The Kops didn't wear uniforms, only the bowler hat and the sheriff's star. They carried a stick and stuck their pants cuffs in their boot tops. As soon as the Keystone Kops gained popularity, every studio threw cops into their comedies, calling them 'Universal Cops,' 'Sunshine Cops,' etc. But the public had become so sold on the Keystone label that whenever they saw a policeman of any kind they called him a 'Keystone Kop.'"

Eddie, in addition to his current film assignments, is a writer of no little accomplishment. He has authored a language textbook called "Easy Spanish," which teaches the language by a unique linking of Spanish words to similar English words. He is presently writing "The Keystone Kops Capture Virginia Richmond" and "The Keystone Kops in Four of a Kind."

When not engaged in writing, directing, or producing his own films, he invents things (such as 'Sole Saver,' a compound which, when applied to the sole of a shoe, makes that shoe imperishable).

He has quite a fan following as a DJ on radio station KALI.

For recreation, Eddie tackles the Hollywood hills on his bike or goes for a daily swim at the YMCA.

At the next big Southern California parade, watch for the Keystone Kops. You'll find Eddie right in the middle of the fun. *** **BILL ERWIN**

FLASHBACK!

Passing Parade - Marie Wilson

Vivacious comedienne Marie Wilson, who made the voluptuous, but scatter-brained secretary in "My Friend Irma" a household name, died of cancer on November 23, 1972, following a five-year battle with the disease. The girl with the alabaster complexion and amazing long eyelashes was born Katherine Elizabeth Wilson in Anaheim, California on December 19, 1916 (various references give Dec. 30 and Dec. 31). Working as a salesgirl in a Hollywood five-and-dime store, she started as an extra in RKO's "Down to Their Last Yacht" ('34). Warner Bros. gave her the big stardom push ('35-'39) in 18 pictures (among them: "Boy Meets Girl," opposite James Cagney and Pat O'Brien, as Susie, the pregnant but unmarried waitress who mothers a star; "Broadway Musketeers," co-starring Ann Sheridan

and Margaret Lindsay in a taut drama about three graduates of an orphanage whose paths cross years later; and "Fools for Scandal" with Carole Lombard, as a not too bright maid). Usually Marie was cast as a sweet (but spirited) dizzy blonde—flip and amusing. After that, somebody put on the skids and by 1940 it was all downhill for Marie in movies: B pictures ("Rookies on Parade," "Flying Blind," "She's in the Army," etc) featured roles in "Virginia," "Broadway," and "Harvard, Here I Come." She turned to the stage as star of Ken Murray's "Blackouts of 1942" at the El Capitan Theatre (now the Hollywood Palace) in Hollywood. In '49, when they played their final performance, the show had grossed six million. She was so closely allied to the revue that when Murray moved his troupe to Broadway, without his star, the show bombed. When Cy Howard created "My Friend Irma" for CBS-radio in 1947, he asked Marie to play Irma Peterson. It not only became a top-rated show but also ran as a TV series from '52-'54 and inspired two Paramount productions, "My Friend Irma" and "My Friend Irma Goes West."

Columbia seriously considered her for "Born Yesterday" but she lost out to Judy Holliday. Following completion of three films for RKO during '52-'53 ("A Girl in Every Port" with Groucho Marx in a wacky comedy focusing on a racehorse smuggled aboard ship; "Never Wave at a Wac" with Marie as a dumb comrade-at-arms of Rosalind Russell, all but steals the show; "Marry Me Again," Frank Tashlin's bright shenanigans of aviator Robert Cummings and beauty contest winner Marie's on-again, off-again romance), she played night clubs, summer stock and was back with "Blackouts" when it was revived in Hollywood and Las Vegas in 1960. Her last appearance was on a segment of ABC's "Love American Style."

Surviving are her husband, producer-writer Robert Fallon, to whom she had been wed 21 years and son Gregson, 17, named for his godfather, attorney Greg Bautzer.



In costume from "Blackouts" — the Forties found Marie Wilson a favorite GI pinup girl.

Marie Wilson created a sensation in 1938's "Boy Meets Girl" long before her "My Friend Irma" fame. Here with Dick Foran.



Expensive Notes

Shades of the lush Hollywood days came flickering back on the Warner Bros. "Mame" set with the arrival of a \$9,000 prop. It's a hand-made, all-glass grand piano (piano harp extra) to decorate Mame's townhouse salon.

"Mame," a Robert Fryer-James Cresson production, directed by Gene Saks, stars Lucille Ball, Robert Preston and Bea Arthur.

Single celebs who have signed up to appear on Chuck Barris' "Dating Game" include Godfrey Cambridge...Kaye Stevens...Bobby Stevens...Jeanne Rejounier...Michael Callan...Nina Talbot...Bill Dana...Michael Evans...and Misty Rowe. There should be plenty of clawing from the bachelors and bachelorettes clamoring for dates with those dynamic entries. Don't call us...call Chuck Barris! - P.B.

Robert Kendall's Hollywood

Don Ameche starred in "No, No, Nannette" at Los Angeles' Greek Theatre (left).



Ann B. Davis, master of the triple, provides the comedy in the musical (right).

The Greek Theater came to life the other night with the joyous song and dance stars Don Ameche and Evelyn Keyes. Backstage, after the show Don Ameche confided he enjoyed doing the happy musical all across America, and that it was a pleasure to see youthful audiences turn-on with the happy songs of a happier era.



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The new 1925 musical smash "No, No, Nanette" is on national tour now. This is the musical that gave the nostalgia craze impetus (top).

There is such a thing as being "too-much" in demand. Producers of the revival of "Good News" wanted **Alice Faye** to commit herself for such a long period of time, she is having difficulty deciding!

When 20th-Century-Fox showcased "The White Bird with the Black Star" from Russia with love, diplomats were hustling all over the place, but the big stir was caused by film star **Fay Wray** who'd just returned from Paris. Fay was happy the kids loved "King Kong" and consider her one of their favorite stars, even today.

With **Susan Hayward** so tragically ill, and **Betty Grable** gone, it makes us once more appreciate what top entertainers both have been, as their films continue re-showing.

Anna Neagle is busy once more in London, with the stage version there of "No, No, Nanette."

From Tim Malachosky, we learn **Betty Grable** wrote to him to express her pleasure with our Hollywood Studio article on her fabulous career.

Spoke with **Mae West** the other day, and she was delighted with the photos in the Hall of Fame, and our cover photo. I asked her to reveal her beauty secret to me, but Mae laughed, "I've got so many — which one?"

I told her the one everyone is trying to spring from her so they can stay eternally young the way she has. She said, "It's confidential honey — and when I know you better, maybe I can let you in on it!"

A five hour radio tribute to **Judy Garland** was aired over KPFK with **Wayne Martin** producing a documentary to end all documentaries on Garland. The BBC is planning to

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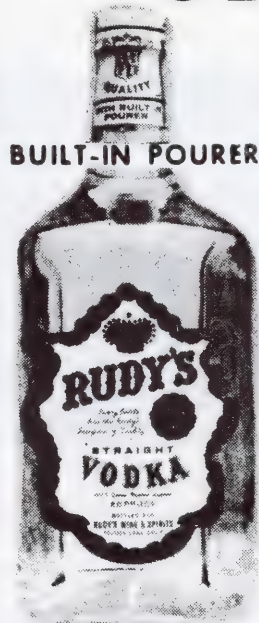
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show a one hour tribute to the star on
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Frank Moshier who scored a big
success with his **Films of Alice Faye**, is
in Hollywood this summer working on
his second book on another famous
star. His first was such a hit, he had
two printings, and it is approaching
sellout, Frank blazed a trail in
publishing his own film biog. of a
movie great. ***

FANS MOURN

MARILYN'S MEMORY

(August 1972 - UPI)



Hollywood (UPI) — A small band
of fans made a recent pilgrimage to the
grave of movie queen Marilyn Monroe,
who died by her own hand 10 years
ago, ending an era for Hollywood.

The blonde, 36-year-old actress
died of a drug overdose August 5,
1962.

A spokesman at Westwood Village
Memorial Cemetery said there were a
few more than the usual number of
visitors to her grave Friday and
Saturday, but the only flowers on the
vault were the fresh red roses her
second husband, Joe Dimaggio, still
sends twice a week.

Filmgoers lined up for an "August
Belongs to Marilyn" film festival at the
Beverly Canon Theater in Beverly Hills
a few miles from the quiet cemetery.
In the early hours Saturday a small
band of fans who had attended the
festival made a pilgrimage to the burial
place. No celebrities were among the
mourners.

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WANTED — GARBO items particularly magazine with **GARBO COVERS: FRANCOISE DORLEAC** especially from **GENGHIS KHAN**. Will buy / trade from large collection of foreign materials. BCY, 23 Fontana Gardens, 3rd floor, Ka Ning Path, Causeway Hill, HONGKONG.

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Please send copy to Hollywood Studio Magazine, P.O. Box M, Sherman Oaks, Calif. 91413.

WANTED: Documentaries, Educational travel and foreign language films. Describe and price. I also trade; state your wants. Stanley Lozowski, Twelve South Drazen, North Haven, Conn. 06473.

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Jesse James, 16 mm B & W, Return of Frank James, 16 mm B & W. Marvin J. Ramos, c/o Chico's, 2140 Jackson Pky., Atlanta, Ga. 30318. (7-8-73)

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16 mm Sound Films wanted. Please send lists to Richard Cohen, 118 Sutherland Road, Brighton, Massachusetts 02146. Want List: "Gunfight at the O.K. Corral," "Lured," "Big Sleep," "The Fleets In," and "The Prize." (7-8-73)

RADIO PROGRAMS on 7" Ampex tape. Cowboys — Autry, Boyd, Elliott, Ritter, Rogers, Bogart, Flynn, Garland, Grable, Jolson, Ladd, Sinatra, Welles, many more! Radio Previews of 1930s movies. Free catalog. Visco Sales, 32 Cresthill Road, Brighton, Mass. 02135.

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WANTED — STILLS — Dix, Flynn, Karloff, Howard, Lugosi, Chaney, DelRio, Weld, Kwan, Harlow, Grace Kelly, Natalie Wood, Leigh, DeHaviland, Rigg, Simmons, Shirley Jones, Loy, O'Sullivan, Joanna Cameron, McGraw, Mimieux, Seberg, Saint, Bissett, Basil Rathbone, and Joan Bennett. Morris Everett, Jr., 1460 Union Commerce Bldg., Cleveland, Ohio 44115. (7-8-73)

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FOR SALE — 16mm sound films for sale or trade. Send list. Will also buy films. Want 000 serial episodes or complete. Looking for the collector in color. Will pay top dollar. Mr. Anthony Colarulo, Sr., 2625 So. Sartain SE, Philadelphia, Penn. 19148, (215) 467-5481. (11/72)

WANTED: Any movie material especiall stills, press kit, clippings, etc. on the 1964 Alfred Hitchcock film "Marnie" and Tippi Hedren. Write: Randy Emerian, 5824 East Hamilton Avenue, Fresno, California 93727. (7-8-73)

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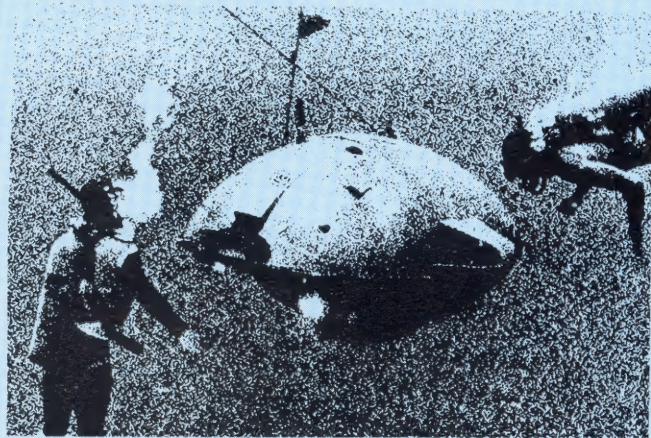
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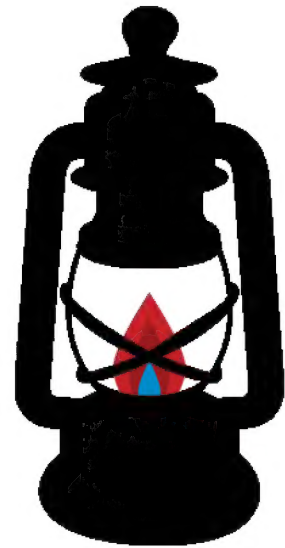
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